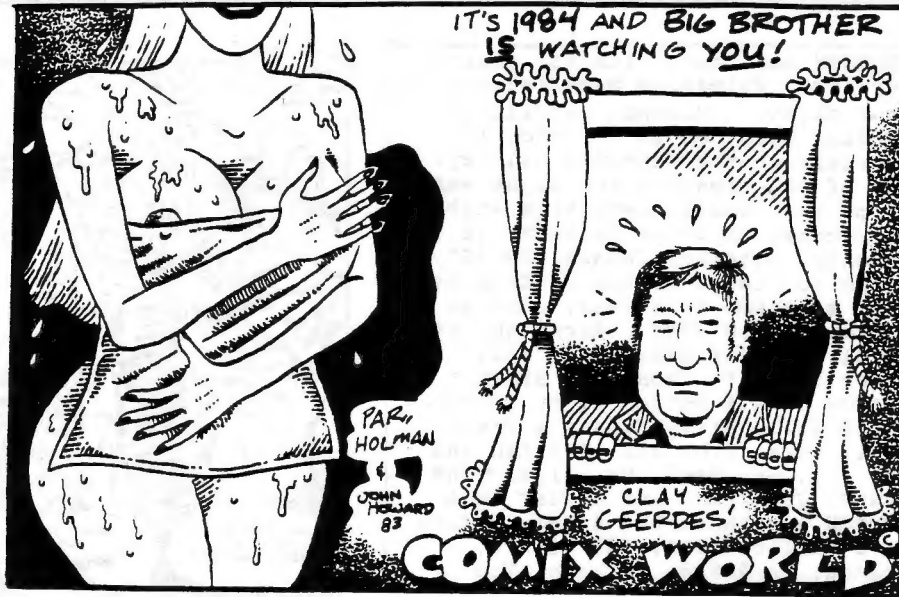


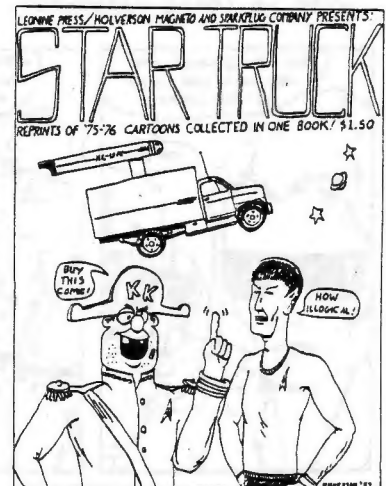
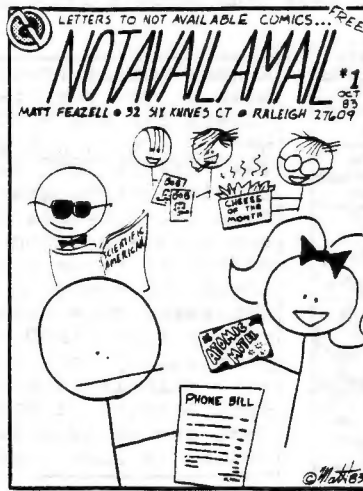


COMIX WORLD 228. January, 1984. © Clay Geerdes, Box 7081, Berkeley, CA 94707. All Rights Reserved. Logo by Par Holman and John Howard. Subs: \$6 for 24 issues/\$11 for 48 (U.S. only Plugs: two copies. If you want to see the cover run, send a 2x2 stat with your copies. Regular ads \$3-10. Query.* The Aardvark is Cerebus from #56 © Dave Sim. LOVE AND ROCKETS drops to \$1.95 with issue #5. The mag will go bi-monthly. Highly recommended. The Hernandez Brothers are definitely in the top ten. The panel next to Cerebus is from #4.* Last Gasp had a beer party, December 16, and celebrated WEIRDO 9, Bode's EROTICA, a 1984 ZIPPY Calendar, and some other items.* The new GAY COMIX is on sale in the local stores for those of you so inclined.* Steve Willis wrote me: "Bruce Chrislip came over from Seattle and joined me in attending a lecture by R. Crumb here at Washington State. It was fun, but I had the impression that many in the audience had never seen much of his work before, the student paper didn't print a word about his visit. I used to wonder what we're coming to, but now I think we're already there.." Well, relax, folks. Ugs are really underground now--no ads around. Only the truly hip know where they are and how to get them. How about TRULY HIP COMIX and STORIES? Get on it. In a few years, I predict that ugs will be rediscovered and start selling like old Kellogg's Pep Pins. Meanwhile, get into Newave. Steve Willis has OUTSIDE-IN 8 for 50/st. 385 1/2 Irving, Pullman, WA 99163.* THE MANY FACES OF HAROLD is a collage, photo mini by Tracy Thore, 3200 Jackson Farm Road, Hopewell, VA 23860. 25/st.* STAR TRUCK is \$2pp. Collection of stuff by Doug Holverson. 8 1/2 x 11. R R 1, Soldier, Ia 51572. Ask Doug about CAPTAIN SAUCER and his other pubs.* SHIT KICKIN' FUN WITH FRED COMIX is 25/st from Holverson.* NUCLEAR COMICS 4 and 5 \$1.37 from Paul Cartmill, #205, 735 Royal Avenue, New Westminster B C, Canada V3M 1J6.

YOU THINK THIS IS SOME KIND OF JOKE?



Who lives at 109 Ramblewood #32 in the midst of ol'Raleigh, N C 27609? Matt Feazell, that's who. Send him \$1 and get some samples of hot minis and a free NOTAVAILAMAIL. Matt has a story in STEELDRAGON STORIES 1. \$2, box 7253 Powderhorn Sta, Mpls, MN 55407. 32pp.





JOURNEY continues with #5. That's our hero, Wolverine MacAlistaire to your right.* Michael Merrill is putting together an art show in February at the Grunwald Gallery. Any of you newavers who might want in on that should send nice stats to Michael at 1002A Bathurst St., Toronto, Ontario, Canada M5R 3G7.* Watch for tapes of the CEREBUS Radio Show sometime this year. SASE to R. Lewis, POB 27854, Richmond, VA 23261. Ask for catalog of mail order zines.* Those are STEEL DRAGON panels bottom left. * THE WHITE SUIT, Billy Fugate's great mini. 50/st from him 1685 Ashland Ave # 1, St. Paul, MN 55104.* THE DINER, JENNIFER, and CHRIST ON A CRUTCH are three 5x8 4 pagers from Pizz Publications, 369 Pixley, Orange, CA 92666. 75 each. Too high, but nice artwork.* A RAW one-shot on sale in local stores.*



CON RAP. Actually, I had a good time at BAY CON, but I can't help ruminating on things, so... Comic books are the eight-year-old's Junk. The Designer Jeans concept is now applied to comic books. The new reader wants to be seen reading the right title, standing in the right autograph line. Are you anybody? He's more concerned with format than content. Sneers at ugs and newaves because they are funny sizes or not in color or not on Baxter Paper--hell, Baxter Paper is deadly for the trip. Those books will be around in mint condition when your grandchildren get ready to play the game. What good is a comic that won't rot on you? I love it when I see a dealer sniffing for mildew. The new groupie is into quantity, too; if his competitor has four mint X-Men 94s, he's got to shoot for five. Big bucks. Snare these young status-seekers and turn them on and it's ten years of business. You have to go esoteric, too; collect weird stuff. "Why, do you realize he's got a cocktail napkin Frank Frazetta blew his nose on back at the Seuling Con in '74?" "Hell, that's nothing, I know an artist whose wife sweeps up his pencil shavings and sells them at cons for \$5 an ounce." "So what? Jay Lynch has six quarts of Howard Hughes piss. I read about it in OUI." Guy comes up to me at a con and insists I'm Gene Roddenberry (Majel Garrett, Ms. Roddenberry, was upstairs rapping away about THE SEARCH FOR SPOCK.). I said no, I'm not him, but this guy wasn't going to let me off that easily--He knew Gene Roddenberry when he saw him, and I could see his telephoto lens snaking through a hedge near the parking lot. I knew he was snapping off a few for SPACE GLUT or some other celeb-expo mag--made me wonder how often Roddenberry gets mistaken for me. Ach. Fandom. Originally, the fan came into being because of the character. The boys loved Superman, so they put towels around their necks and flew up and down their front sidewalks fighting crime, but I can't remember anyone in my childhood ever buying more than one copy of an issue of SUPERMAN. No one even THOUGHT of it. Or of buying every issue. Who had the money? I got an allowance of .50 a week and that meant 5 funnybooks or some candy or...now, I could collect if I focussed on the quarterlies, four SUPERMANS a year, I could work that. Problem was the fights. I saw a neighborhood kid tear up SUPERMAN 5 in front of me, because he was mad at me for pointing out what a dumb asshole he was. My brother wound up with half of Action 8 and my sister got the other half. There were no plastic bags in those days. Comics were trash and if you didn't watch yours day and night, they were tossed out with the rest of the papers. It was character that sold the comics. Superman, Little Lulu, Uncle Scrooge--the comics didn't need a lot of hype. Today's pantheon of superheroes and barbarians are all carbon copies of each other and the stories get so long and convoluted no one but the truly insane ever finishes them. It's a market glutted with mediocre ideas and velopticon art. I remember a time when the characters sprang into being to fill a need; today, they are superfluous, television being the major medium of information. Today, it's all so impersonal, so cut and dried. It's not like the kids really care. They've bought the hype. SHAZAMS and HOWARD THE DUCKS collect dust in their basements. Hey, if it says COLLECTOR'S ITEM ON THE COVER, IT AIN'T COLLECTIBLE!



Albany artist Raoul Vezina died. He was 35, known to most of you for his work on SMILIN' ED, but to older timers for NEW PALTZ COMIX. I always liked Vezina's work. Art is not an easy life as we all know.*

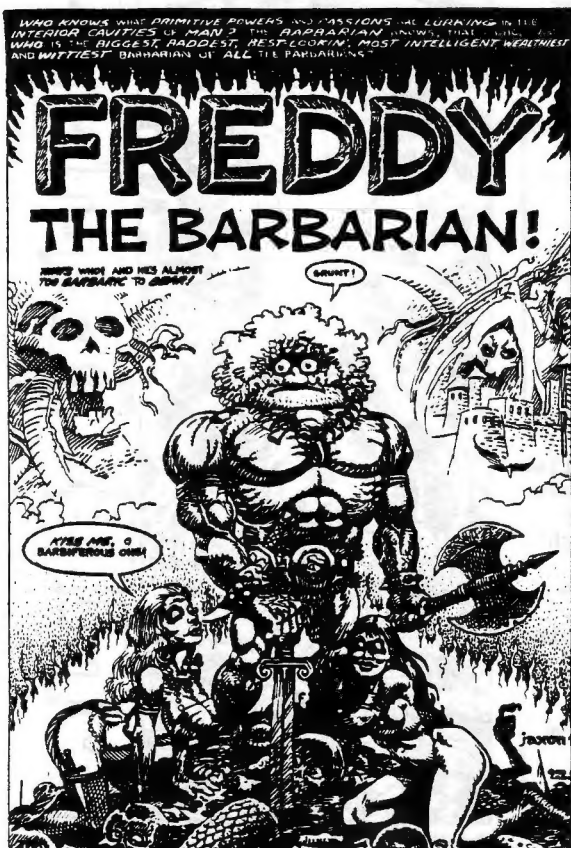
Yes, INSIDE JOKE is still happening and I still do my regular autobiographical pieces there. \$1 for a sample from l'encroyable Elayne Wechsler, PO Box 1609, Madison Square Station, New York, N Y 10159. Elayne can't afford to trade for zines right now, so best not ask.* Loved the scene in SCARFACE where Pacino tells off the repressed upper-class, as good as Brando mooning them out in LAST TANGO. It's basically a male film though, particularly for those who hate women. Why not update your thinking about women, Brian? This one is a bloody version of BORN YESTERDAY with an absurd ending. What are we supposed to think? That murdering coke dealer is some kind of avenging Angel? Horseshit. C.G.



COMIX WORLD 229. February, 1984. © Clay Geerdes, Box 7081, Berkeley, CA 94707. All Rights Reserved. Logo by Joshua Quagmire. \$6 for 24 issues/U.S.A.* The big question is: Will 1984 turn out to be any different than any other year? Will THEY drop the big one this year? Will all students be rounded up and put in concentration camps until they are 21? While we're waiting, we can read sex comics and watch AUTOMAN and go on jogging and hottubbing.* MAKOKI is from Spain. \$5 will get you one from J. M. Berengueur, Plaza Beatas 3, Barcelona. EL VIBORA 48 is \$5, too.



MAKOKI 10



Took him about 15 years, but Fat Freddy got his own comic book and it contains a lot of nice nostalgic parody by artists like Shelton, Paul Mavrides, Hal Robins, Jaxon, Spain, Guy Colwell, S. Clay Wilson, and Ted Richards. Some of the parodies are a wee bit late, like FREDERICK THE DUCK (old Howard is long gone.), but still nice to look at. I always felt if Howard had been more raunchy, he might have survived, but what do I know? FAT FREDDY'S #1 is \$1.50 at your local comic book joint. C.G.

RETURN WITH US NOW TO THOSE THRILLING DAYS OF YESTERYEAR, WHEN MEN WERE MEN AND COMIC BOOKS WERE COMIC BOOKS, AND GOD FORDING THAT EVER THE FUTURE SHOULD MEET, AFTER ALL, GROWING MEN DON'T READ ANYTHING AT ALL IN OUR CULTURE. IF YOU EVER SEE ONE SNEAKING A LOOK AT ANYTHING OTHER THAN THE SPORTS SECTION, YOU CAN BE SURE HE'S EITHER A GEEK, A WHIMP, OR THE OLD GRAMMER. DRESSED UP LIKE AN ADULT. SO, WHIP THE SHAP OFF YOUR LITTLE NOSE AND JOIN US NOW FOR A THRILLING OLD-TIME HORROR STORY, ONE OF THE GENERO CLASSICS...

TALES FROM THE OLD BACKHOE OPERATOR!

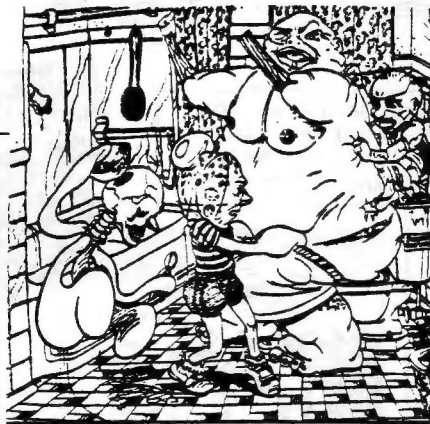


Order DWC&S from:
Clifford Neal
378 Judson Avenue
Mystic, CT 06355



DR. WIRTHAM'S COMIX & STORIES 7 & 8 is another pot pourri of weird sex, violence, politics, ephemera, esoterica, mysticism, and pin-up art, 96 pages of good, not bad, so-so, and great stuff that ought to help you through the Winter. The panels on this page are all from DWC&S. The book is \$2.50 and it weighs in at \$1.22 first class postage on my scale, so think accordingly.* NEIL THE HORSE #5 is just left of fantastic. Can't wait to see the book go to color. CEREBUS is up to 57.* THE TRAGEDY OF MORTY, PRINCE OF DENMARKE: ACT ONE, is \$2.50 pp from Steve Willis, 358 1/2 Irving, Pullman, WA 99163. It's one of Steve's best newaves yet.* COMIC FANDOM ADVERTISER is shaping up pretty well. Has the look of the old BUYER'S GUIDE. I've decided to advertise and support the paper and I'm advising other newavers to do so as well. If you're not getting the paper (which is free), write to CFA, 2715 N Park Drive, Stillwater, Okla 74075, and ask for a sample copy. Tell them I referred you.* San Diego Con is June 28 this year. Same hotel and place as '83, but I think I'm going to miss this one. I've gone down there, paid all my own expenses, contributed writing and photography, etc. for ten years now. That's enough free labor.* Coke! Big deal. I love all these mags writing coke up as though it were the latest thing. After the Civil War, drug and alcohol problems were recognized as serious. By 1920, there were 44 clinics in the United States supplying legal heroin to addicts. Bet you never knew that.

They legislated and closed those clinics up, of course, but that didn't do anything except create an underground market and make a lot of people rich. Coke was a big problem way back at the beginning of the industrial revolution. It was sold openly in drugstores in the 1890s along with opium and a lot of patent medicines which were 60-75% alcohol. Jane Addams' Hull House came into contact with a lot of child junkies in the early days of the Settlement. She tried to get the legislation straightened out. She wrote: "The effort brought us into contact with dozens of boys who had become victims of the cocaine habit. . . ." An investigation of a gang of boys who hung out on Harrison and Desplaines Streets in Chicago in 1904 disclosed that the coke had been offered to the boys by "an agent of a drug store, who had given them samples and urged them to try it. In three or four months they had become hopelessly addicted to its use, and at the end of six months, when they were brought to Hull-House, they were all in a critical condition. At that time not one of them was working.



Skinner Teeth precedes this scene with his unannounced invasion of the intopus (bathroom), arriving just as Chattered Cathy emerges from Peg Arms' toilette. The other Poodle Walkie Brother, still not dressed for bed, vainly hurries the drawing of his bloated dependant's underpants!



HE CROUCHES ON THE ROOTS OF A DEAD TREE OVERTURNED FROM ITS MOUNT AT THE EDGE OF THE CLIFF.

WHITEFEATHER

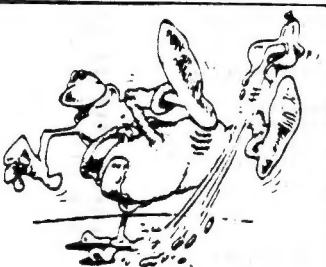


They stole from their parents, 'swiped junk,' pawned their clothes and shoes,--did any desperate thing to "get the dope" as they called it." Heavy! Jane goes on to write that they spent as much as "eight dollars a night for cocaine." Guess that answers the question, what were the kids doing while the old man and the old lady put in 12 hours at the Packin' house. Quotations from TWENTY YEARS AT HULL HOUSE (1910).

C.G.



COMIX WORLD 230, March 1984. © Clay Geerdes, Box 7081, All Rights Reserved, Berkeley, CA 94707. * Logo by Steve Lafler, whose latest is DOPE COMIX 3. * I heard a rumor that I'm not doing my newsletter anymore. Funny, how those things get around. If I ever decide to quit laying all this fragmentary stuff on everybody, I'll let you know. Meanwhile, DOPE COMIX 5 just hit the stores. Dope and sex nostalgia by folks like William Wray, Reed Waller, Kaz, and numerous others. * Got THE BIG BOOK OF EVERYTHING from the guys in England. All Hunt Emerson. I met Hunt back in 1978, had him up to the house, fixed some fried chicken, and found out he and Suzy Varty were vegetarians. Can't win 'em all. I interviewed Hunt and Sue, ate the fried chicken, and never heard from either of them again. * I don't know if John C. Richards is a genius or not, but his new book is filled with some of the most incredible design work I've seen since the speedy sixties. \$6 a copy from him, 2 Depot Place, Nyack, New York 10950. * Steve Lafler is art director for a new adzine, THE COMIC BLOCK. I should get you a sample copy. C. Clay Wilson did the cover of the first one. Foster of #2, POB 19818, Portland, ORE 97210. 15 anniversary of the San Diego Con this year. I'll be going down June 29 for the weekend. * Nice to see Lee Van Cleef as a good guy in THE MASTER. There's an actor who made the transition from heavy to good guy and he makes a nice contrast to all the pretty boy heroes on the little screen. Now if we can just do something for old Jack Elam... * FAMOUS NONEXISTANT UNDERGROUND COMIX: GONE, VELVET VICE, MUTANT LOVE, and STOMP. Somebody ought to publish these titles. They could sell a lot of copies right away. * Guy Colwell, whose INNER CITY ROMANCE COMICS epitomized the reality of the sixties political scene better than most better known ugs, is having a slide show of his paintings at California College of Arts and Crafts, Wed. March 14, at 5:30 in Nahl Hall. Info: 824-1346. * Aardvark-Vanaheim has three new ones out: NEIL THE HORSE 6, CEREBUS 59, and JOURNEY 7. * You reading Howie Chaykin's AMERICAN FLAGG? If you aren't, you're missing one of the sharpest political comix of this decade, a book that reads well on several levels. #10 is just out. * Into belly-dancing? PAKKASAH '84, the 4th Annual Middle Eastern Dance Festival, will happen March 24, 25 at the Scottish Rite Temple, 1547 Lakeside Drive, Oakland, Calif. Our own Zahia will dance Saturday night at 8:40. \$3 for all those dancing ladies. Be there. * PETUNIA CON is set for Apr. 20-22, Hyatt-Oakland Hotel. Info Box 15, 5325 Telegraph Avenue, Oakland, CA 94609. Dave and Deni Sim are the top quests. * BAD GIPL ART 6 is ready. It has a Holman/Miller cover and is \$1.87 pp from CH. * On the flip side, I've run a complete list of my publications. It's complete to date, but as fast as the mini-comix come out, it will be dated in a couple of weeks, but it's better than nothing.



-Clay Geerdes



1975

FIRST EMPIRE FUNNIES (2d ed.)
(xerox only of this one
available. Not a good
xerox. Lousy, but it's
all I have.) 50¢/stamp

1978

DISCO MOUSE (5x8, 8 pp.) Slmp.
WEIRD WAITRESS FANTASIES
(1st edition sold out.)
BABYFAT 1 (available only
in packaged set of the
first 30 issues)

1979

BABYFAT 2,3,4,5,6,7,8,9
FRID BRAINS 1,2
FUNNY INSECTS 1
WEIRD RIP-OFFS 1
ANIMAL REVOLT 1
A HUMOUR (Bucher)
VIOLENCE SAYS, "LOVE ME, AMERICA!"
SLICE OF THE PILE
LITTLE BOOK OF BIG TITS 1
VAGINAL EXERCISES PAMPHLET
PHOTOZINE 1
SALLY THE SLEUTH REPRINT '42 5x8
ANIMAL REVOLT 2

1980

FUNNY LAM
BABYFAT 10-19
SWEET CHEEKS 1,2
SKATIBROAD
ONE-SHOT COMIX 1 (Grass Green)
XEROX MOON
NOBLE SPIRIT FUNNIES
TWO-TITTED TAILS 1,2
WEIRD MORN
CADAVER CAPERS 1
TRUE GRIFF (Schneider)
VAMPIRE VIGNETTES 1, 4
GOLD TURKEY
BUG-INFESTED FUNNIES 2 (#1 was
run by Cascade)
FUNNY ORGANS 1
WHATEVER HAPPENED TO THE HIPPIES?
TAILS OF DIRTY ROTTON VIOLENCE
ORGANS ON PARADE 1, 2 (Miller)
A BOY AND HIS DINOSAUR
ANIMAL BILLS
USELESS (Jim Tierney)
PLAYORGAN
LITTLE BOOK OF BIG TITS 2
WEIRD RIP-OFFS 2 (4-pager/Foster)
NEW MOON
WEIRD THERAPY
TWO-CYSTED TALES 1
HINT-CATALOG 1980
TELEPATHIC SLX/SPACE TRICKING
FRID BRAINS 3

1981

GOOBY TUNES
LOW GRADE 1-4 (Jane Oliver)
PUBLIC PYRAMID (T. A. Kuehn)
KITTY LITTER (R. C. Harvey)
DANCE OF DEATH 1,2 (J. Oliver)
FUNNY ORGANS 2
PUPPY HELL
B.F.D. FUNNIES
WEIRD PAPERDOLLS
FRID BRAINS 4-6
BABYFAT 20-24
STONER MAN 1,2 (Parsonavich)
KID KINK (Jim Ryan et al)
DRY ROT (Michael Roden)
ANUS 'N ANDY 1 (Tierney)
Pennyhammer Anxieties
WEIRD STEWARDESS FANTASIES
CHUCK CHICKEN & BRUN BEAR OXN
ANIMALS OF THE TIMES
SLEAZY HORROR 1
UNFUNNY ANIMALS
INTERSTELLAR YUKS
REAL PUBLIC THRILLS
INSKY FUNNIES
THE TRANSFER ARTEEST (Foster)
TWO-TITTED TAILS 3
QUACK II/DREAM ME A WORLD
WEIRD JOINS
TWO-CYSTED TALES 2

COMIX WAVE LETTERS

THE COMIX WAVE LETTER is
published twice monthly.
Subscriptions are \$8 for
24, \$11 for 48. Subscribers
receive two letters each
mailing.

COMIX WORLD MINI-SERIES

A mini-comic is approx.
4x5" and has 8 panels
or pages of artwork. The
form dates back to the
1930's, but it's current
popularity is due to the
advent of new fast-printing
techniques.

DIGESTZINES

DIGESTZINES are 5x7 or
5x8" and usually run
12-24 pages, though they
may run any length. COMIX
WAVE has two regular titles
and some occasional ones.

SUBSCRIPTIONS

Collectors who wish may
deposit a sum of money
with COMIX WAVE and re-
ceive everything that
comes out. \$20 is the
usual amount. Subscribers
get an accounting with
each order (usually monthly)
and are guaranteed a first
edition of every comic.

Historical details on the
newaves and the underground
comix which preceded them
may be found in Jay Kennedy's
COLLECTORS GUIDE TO UNDERGROUND
AND NEWAVE COMIX (1982).

PLUGS

If you have published a mini
or newave comic and wish it
plugged in the newsletter,
send TWO COPIES to me. All
comix received are plugged
in the next upcoming issue.

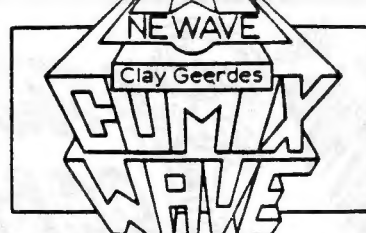
ADVERTISING

PLUGS: 2 copies
ADS: \$3.50-5
FLYERS \$25.00 and
400 flyers.
Mailed with
CW the month
received.

DZ COMIX WAVE 1-5
(#5 contained a supplement
to THE COLLECTORS' GUIDE TO
NEWAVE COMIX)
THE COLLECTORS GUIDE TO
NEWAVE COMIX \$2.54 pp)

1982

TALES FROM THE INSIDE 1-7 (Macedonio
Garcia's stories of life in a Texas
prison)
WORK FORCE 1,2 (John Howard)
LOW GRADE 5-7
LITTLE BOOK OF BIG TITS 3,4
WEIRD FOOD
GROSS FOODS (Hardman)
GIT 'NIT ON (GRASS GREEN)
ODDLES OF DOODLES (Dale Oliver)
SWEET CHEEKS 3
DANCE OF DEATH 3-5 (some issues
contain Larry Todd art)
FUNNY ORGANS 3,4
BABYFAT 25-29
MODERN MEAT 1
WHATSO FUNNIES
SLEAZY HORROR 2-4
WHATEVER BECAME OF... (Fiorilla)
CITY SCENES 1 (Fiorilla/McCuernott)
ELYLOLL KOMIX 1
THE PUNK ROCK GUIDE TO SLX (Miller)
STONER MAN 3-7
VAMPIRE VIGNETTES 3,4
KENTUCKY KOMICS 1
DEVIL'S MUSIC
SPACE INVADERS (Don Chin)
NIGHT SWEATS



BURNOUT FUNNIES (Roldo cover)
NO RENT (Mia Kangas)
HERO TEMPORARIES (Clark Dissmeyer)
TV MISGUIDE (GEERDES solo)
PUNKOMIX 1
WEIRD LUN
COMIX STRIP (R. C. Harvey)
DICKHEAD 1 (Dissmeyer/Holman inks)
HOW TO DRAW A WONDER GIRL (Harvey)
PAGAN COMIX 1,2 (Jane Oliver)
SUBTLETAL LONOTOMY (Mike Hill)
IRBIT 1 (Grass Green)

DZ COMIX WAVE 6-11 (\$1.37 ea)
BAD GIRL ART 1-2 (\$2.50 each)

1983

DZ COMIX WAVE 12, 13, 14, 15 (1.54 pp ea.)
BAD GIRL ART 3, 4, 5 (\$1.54 pp ea)
VAULT OF HUMOR 1, 2, and 3 (\$1.54 pp ea)
L'IL NEWAVERS FOLIO (\$2 pp)
SUNDAY FUNNIES (Christopher) \$1.54 pp
ART OF DAVID MILLER (sold out)
ART OF PAR HOLMAN (sold out)

COMIX WAVE MINI-SERIES

SLEAZY HORROR 5-10
WEIRD PROFESSIONS
OLD GIRL FRIENDS 1,2
BABYFAT 30-39
WAD 1, 2
WEIRD BABYSITTER
CURE COMIX (Urban)
ZOMBIES ON PARADE
LIQUID LOVE COMIX
FRID BRAINS 8, 9
PUNKOMIX 2
HOSTILER HUMOR (Siergey)
TALES FROM THE INSIDE (GARCIA) 9-12
KRAZY KOMIX 1-5
DANCE OF DEATH 6,7
ARTIX (Jim Ryan)
HOUSE OF MONSTERS 1 (Jim Williams)
TWO FISTED CARTOONIST (Clark Dissmeyer)
KING KRAN KOMIX (4 pager, Jim Waltman)
WEIRD MEDICAL TIMES (Voitto)
NOW 1, 2 (Williams)
FANTASYLAND (Larry Nadolsky)
LATE NIGHT LADIES (Fiorilla)
RAZZLE 1 (Siergey)
WESTERN SLUT (Dan Taylor)
LITTLE BOOK OF BIG TITS 5-7
CADAVER CAPERS 2,3
STICK IT IN YOUR ART
WEIRD WAITRESS FANTASIES (2nd printing)
HMM! 2 (Grass Green, Holman inks), 3
POSERUD CARTOONS (Terry Joyce)
ON GOLDEN PIN (Glentworth/Sierney art)
SWEET CHEEKS 4-7
NUWAVE MADE E-2 (John Howard)
STONER MAN 8,9 (Parsonavich)
MONSTER MASH
TALES OF THE REAPER 1
AMERICAN SPLEEN (Tom Christopher)
DEAR ABBY (Christopher)
FRONTPAGE COMICS (Christopher)
SPOKE THIS COMIX! (GEERDES)
PAGAN COMIX 3 (Jane Oliver)
USER FRIENDLY (GEERDES)
SHEEP THRILLS (GEERDES ET AL)
GUN & BOAT 1 (Brad Caslor)
SKINNY 1, 2 (Jim Williams)
VAMPIRE VIGNETTES 5-7
FUNNY INSECTS 2
LORD OF HAIRY FLIES (Miller)
COSMIC BILL (Caslor)
WEIRD PIN-UPS 2
MAKING WAVES (Waltman)
MENOWAN (John Howard)

50/stamp each
\$5 dozen
\$35 hundred
(Pre-packaged)
\$75 for 200
(pre-packaged)
All single copies
are .50/stamp ea.

1984

BABYFAT 10,41
MY HERO (4 pager, 25/st)
WEIRD PROFESSIONS (4 pager)
EMPTY WORDS
PAGAN COMIX 4
FUTURE FOLLIES (Sprinkle)
HMM! 3 (Green)
VISION 1 (Parsonavich)
WANTED! (Christopher)
TALES FROM THE REAPER 2
WEIRD PIN-UPS 2 (Williams)
SWEET CHEEKS R
INT HELL COMICS

COMIX WAVE 16 DZ (1.54)

COMIX WAVE 17 (\$1.87 pp)
BAD GIRL ART 6 (\$1.87 pp)

ADULTS ONLY/AGE STATEMENT REQUIRED ON ALL FIRST ORDERS.

CLAY GEERDES



Jim Williams has done WEIRD PIN-UPS 2, a nice mini which you can get for 50/st from cw.* Graphics below are from EL VIBORA 51, the ultimate ug and experimental comic book. 8 1/2 x 11, 78-98 pages, some B/W, some color, numerous art-styles, a mag less slick in themes than HEAVY METAL. VIBORA is more realistic and less fantastic than HM.* Will Meugniot is doing a new character, VANITY. Pilot story appears in 3rd issue of PACIFIC PRESENTS. Will and Dave Stevens do some of the best anatomy in comics today.* Richard Corben, whose underground work first appeared in SKULL and SLOW DEATH FUNNIES back in the early 70s, has illustrated Edgar Allen Poe's FALL OF THE HOUSE OF USHER for Pacific. It's \$1.50. Very nice book. Corben illustrated THE SMALL WORLD OF LEWIS STILLMAN in PC's ALIEN WORLDS 7 (\$1.50). Expect all of you old EC fans are already picking up on the neo-EC trend of Pacific.* Expect the Rip Off Press will collect all those color inserts from RIP OFF COMIX into a nice album sometime in the near future. Gilbert Shelton is in Europe. Now that a few companies have things organized and are printing nice quality books on Baxter paper, you would think someone would get together some BESTS of underground stories. I can think of a lot of tales that would look great in color on nice paper and I'm sure there's a good market for same out there.* Maybe we'll see Harold Hedd 3 this year. Never can tell.* WIMMEN'S COMIX 9 is finished and the art is in the publisher's hands.* Hunter Thompson on tour. Sold out two days at U-C Berkeley. The evenings were like loveless love-ins. Lotta wisecracks. C.G.

COMIX WORLD 231. April, 1984. © Clay Geerdes, Box 7081, Berkeley, CA 94707. All Rights Reserved. Logo by Jack D. Zastre.* They did a survey out here in California recently to find out what three things were of most concern to the State--Sex, Drugs, and Rock 'n' Roll, right? Wrong. Education Law Enforcement, and Toxic Waste came in as top probs. We know who they DIDN'T ask, huh? Heard from Jim Williams that Peter Bagge is taking over as editor of WEIRDO. New editor means some of you can submit your stuff again. I can see Crumb now, running up and down those country roads out in Grass Valley yelling: "Free again!" Drawing is fun; editing is a chore, one that often makes a good guy into a villain. No matter what you select to put in a mag, the people who were left out will say: "What's this shit? My stuff is a lot better than that stuff. Grumble! Moan!" Well, if you haven't been an editor, you have no idea what some people will consider publishable. And Crumb has even published some of it. No matter how open a mag is, the people who get in the first issue usually have an option on space in subsequent issues. This means those issues have less space for outside contributors and that means lots of people getting rejected and that means lots of people saying the mag wasn't really open to outsiders in the first place. Nepotism. Groan. Just roll with it.





ABRIL

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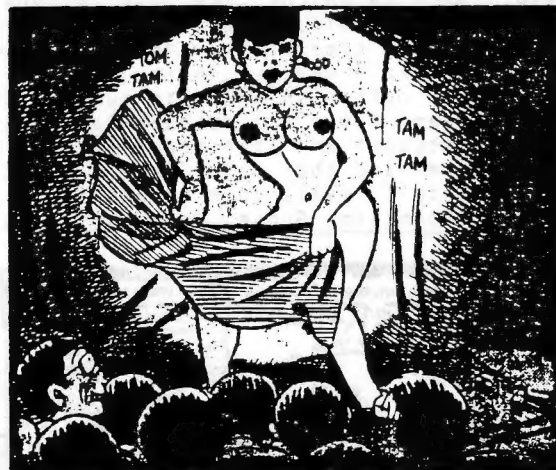
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And simultaneously burst in as the Evil Demon heaved forth from the sulphurous Beelzebubian pit...
A smoking entity rapidly accumulating substance, solidity and form.

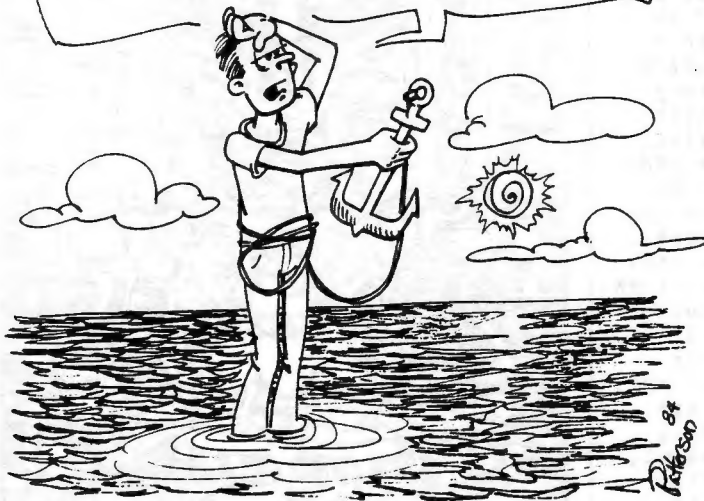


England is still wailing and the peak of that wail is KNOCKABOUT, a comic that can only be described by illos from it's pages. That's Emerson with the big schnozz and next to him is his CALCULUS CAT. Mike Matthews gets into cops and demons. The latest is #6 and Clifford Harper did the cover.* Max shows us that Punk is still alive and sleazy in Spain. EL VIBORA 50 is a hot issue. \$5 should get you one from J. M. Berenguer, Plaza Beatas 3, Barcelona SPAIN. The same for MAKOKI 12-13, a big Christmas issue, which contained Max's calendar. EL VIBORA often re-prints American ug stuff and sometimes you see it there before it gets into print here. I hadn't seen this Elmo story (p. 1).



GOODBYE, CRUEL

COMIX WORLD

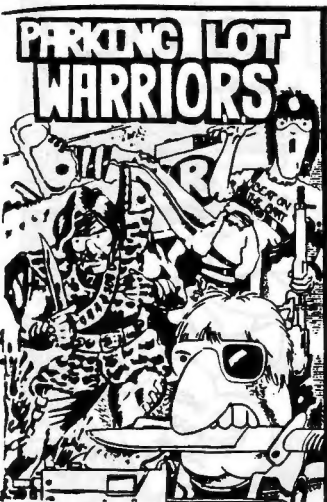
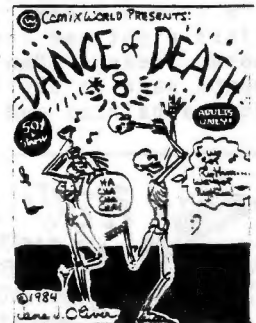


If you like pirates, GRIM JACK looks to be a good series. I liked #1.* Clark Dissmeyer in college in Kearney, Nebraska. He lives at 2107 1/2 9th Av and zip is 68847. Says he's drawing some new cartoons.* GOODIES 12 is 75 cents from Brad Foster, 4109 Pleasant Run, Irving, TX 75038.* The second issue of DOG SLOBBER is \$10 (it's a 68 page bound zine, 8 1/2 x 11.) from Max Haynes, 2732 2nd Ave S #310. Mpls, MN 55408.* RETREADS 2 is \$1.50 pp from Steve Willis, 385 1/2 Irving, PULLMAN, WA 99163. Steve has some stuff in an upcoming Oryz Press book called ALTERNATIVE LIBRARY LITERATURE. June.* MINI HA HA 5 is 25/st from Patterson.* CASUAL CASUAL COMICS 9 and 10 are out. 75 cents or \$5 for the first 9. Peter Dako, 536 Richmond St., West Toronto, Ontario, Canada M5V 1Y4. DZs.* TEENAGE MUTANT NINJA TURTLES is \$2 from Mirage Studios, POB 1408, Dover, N H 03820, the work of Kevin Eastman and Peter Laird, inspired by Miller's RONIN. Eastman and Laird will be premiering the comic at the Portsmouth Mini-con on May 5 at Howard Johnson's in Portsmouth. Info: 603-742-9405. Mirago also has GOBBLEDYGOOK for \$1.37. TURTLES is standard ug format with 2/color cover.* IN COLD BLOOD and CHRIST ON A CRUTCH are 75 ea from PIZZ, 369 Pixley, Orange CA 92666.

COMIX WORLD 232. May, 1984. © Clay Geerdes, Box 7081, Berkeley, CA 94707. Logo: Dave Patterson. Dave's latest is MINI HA HA 4, 50/st 12414 Foxridge Houston, TX 77037.* Latest from CW: KRAZY KOMIX 6 (Jim Waltman), DANCE OF DEATH 8 (Oliver), PAGAN 5 (Oliver), ORDER IN THE COURT (Waltman), and UPCHUCK LE (Miller, Howard, Dissmeyer et al), all 50 ea/St. PARKING LOT WARRIORS is \$1.37 pp from John Howard, 3454-R Lansdowne Dr., Lexington, KY 40502. Those are the characters to your right.

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MINI-HA HA 4



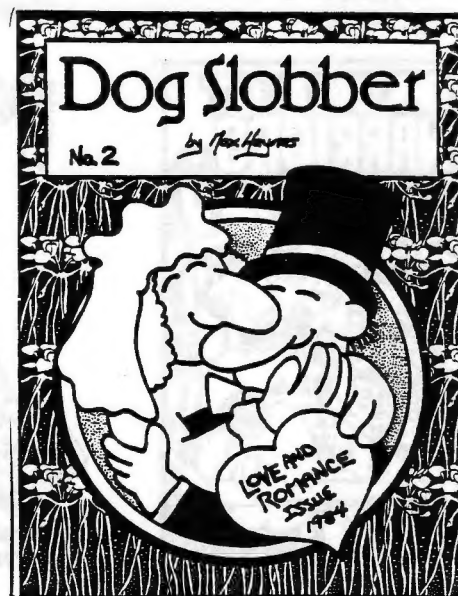
CAN FUNNY BOOKS MAKE YOU WEALTHY? THE DEBATE GOES ON!

NEWAVE, HUH? WHERE'S THE GOOD STUFF? Y'KNOW, X-MEN!



QUEEN OF HAIRY FLIES is now on sale. \$2 pp from Michael Roden, 611 Garfield, Milford, OH 45150. Art by Rodin, Brad Foster (at right), Spain, S. Clay Wilson, and lots of others. Standard ug format.* DOWNTOWN MINI COMICS 2 is \$1 from Greg Doud, 1000 8th Av. #A-714, Seattle, WA 98104.* DOG-BOY 4 is \$2 pp from Steve Lafler, 2150 NW Northrup, Portland, OR 97210. ug. 32 pp/color cover.* EL VIBORA 52 (\$5 from Plaza Beatas 3, Barcelona, SPAIN, J. M. Berenguer.) has a new 5 page Harold Hedd story by Rand Holmes. Full color. EL VIBORA is the finest quality ug publication extant. It's HEAVY METAL size, but has more pages. MAKOKI 15 is \$5 from the same address in Barcelona. TELEGRAPH WIRE 14 has an interview between Di Schutz and Josh Quagmire. \$1 from Comics and Comix, 2461 Telegraph, Berkeley, CA 94704. I saw Josh at Petunia Con (that was him running away from the photographers in the dealer's room.) and he said CUTEY BUNNY 3 was at the printers, so we should be seeing it soon. Held at the Hyatt in Oakland over an Easter weekend, Petunia Con was sparsely attended which was nice for the rest of us because we had a lot of time to chat and wander about. The entire Aardvark-Vanaheim entourage was on hand: Dave and Deni Sim, Bill "Journey" Loeb, "Normalman" Valentino. Loeb, it says on this handout, "was born in 1949 in Royal Oak, Michigan. His father worked for Chrysler and his family moved to New Orleans with the Space Program. Returning to Detroit in 1969, Bill Graduated college at Oakland University with honors in history." Is the artist like his character Wolverine MacAlistaire? Well, he wasn't wearing buckskins at the panel, but no one was giving him any trouble.* LOVE AND ROCKETS artists, los hermanos Hernandez, were signing books around Berkeley in late April. From Oxnard, the brothers look a lot like their characters. Told me they try to keep one book ahead of schedule. #7 is drawn. They had done no pro work prior to L and R and were surprised at the success of the book. I wasn't. It's one of the best written and drawn mags around today.* 50/st will be enough for Pete Silvia's BUT I LIKE TO DRAW mini. 84 Tremont Ave., Newark, N J 07106.* ARIZONA SCHWARTZ is 75/37 post from Kurt Wilcken, 1411 Wilson, Ames, IA 50010. A nice parody of Indiana Jones.* May come a time when all the interlocking directorates and high-level international cartels that own everything and have it all computerized will no longer know who owns what; they'll have to call off all the wars then because they just might be blowing up their own scene. "We can't bomb Glubistan, you idiot! We own the place." "So, what, Ziggy. You made your first fortune by burning down your own condo for the insurance, right?"* Saw the Samson remake on the tube. One minute Samson is killing Phillistines right and left then a blonde is trying to sell me a pair of panty hose. Heavy. Can't figure out why the guys who write these Biblical epics have to put in such shitty dialogue. Ah, well, in the end Samson gets a haircut and becomes a new waver.* See you in San Diego.

-Clay Geerdes



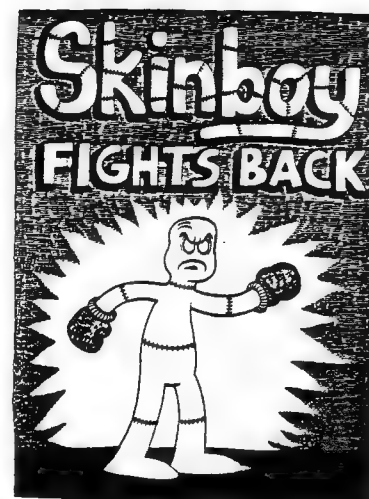
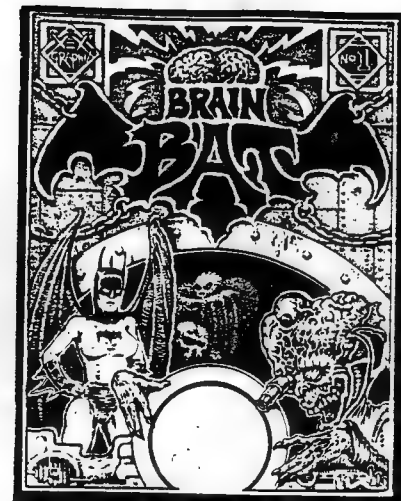


COMIX WORLD 233. June 1984. © Clay Geerdes, Box 7081, Berkeley, CA 94707. All Rights Reserved. Subs: \$6 for 24, \$11 for 48. This issue is dedicated to Bob Clampett to whom I owe a lifetime of inspiration and good humor. Bob passed away on May 2 of this year in Detroit, Michigan. He was there on a promotional tour concerning the release of his Beany and Cecil cartoons on cassette tape. Born May 8, 1913, Bob was just short of 70. His was a full and active life. I met him for the first time by the pool in the courtyard of the El Cortez Hotel in 1973. I have to confess to being a total groupie at that moment, more than a little excited about meeting the man who, more than anyone else, has inspired me to draw cartoons and spend my life involved in comics and comic-related activities. The first characters I copied as a boy were Bugs Bunny and Porky Pig and I remember doing a chalk talk in the third grade about the three little pigs and using Porky as the model for all three. When I met Bob, he was signing pictures of Bugs Bunny. Now this particular bunny wasn't the weird little character Clampett came up with for the rabbit hunt cartoons of late thirties; it was the sleek bunny designed by Robert McKimson in the forties. Bob's own bunny had come from a number of places, one of them IT HAPPENED ONE NIGHT, a movie which starred Clark Gable and Claudette Colbert, one of the genre later referred to as "screwball comedies." The cartoons had for many years been used to plug songs from hit movies and the animators were used to using movies as their take-off point when putting together storyboards for the cartoons, so, Bob told me, he saw Clark Gable eating that carrot by the side of the road and his pose became one of Bugs' favorites. Clampett, along with his peers, Tex Avery, Fritz Freleng, Hugh Harmon, Rudy Ising, was one of the principal animation directors during the golden age of the form, the 1930s and early 40s. He started at Warner Brothers in 1931 and worked mainly on Porky Pig in the thirties. Porky, at first, was a little fat pig called Pork (the early characters were Pork and Beans, Ham and X); as time passed, he was streamlined (a favorite term in the 30s, one which referred to a predominant technological and architectural style) to become the character as shown on my logo above. The early Bugs Bunny (circa 1938) was more like Daffy Duck and the bunny one sees now on the t-v specials is more McKimson & Chuck Jones than Clampett. Bob resisted rationalism in his work. Whenever I think of his early stuff like PORKY IN WACKYLAND, I think of Dada and Surrealism, even Cubism and a trace of Fauvism. Anything could happen in a Clampett cartoon, but not in one by Jones. The plots of the later Bunny cartoons like those of Jones' own Road Runners and Pepe Le Pew's are pretty predictable from conflict to chase to resolution; when we get to the Road Runner with

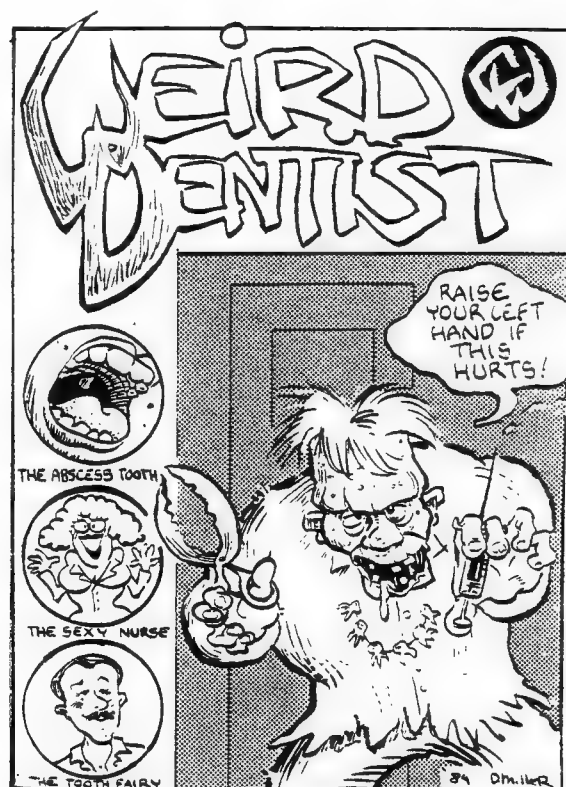
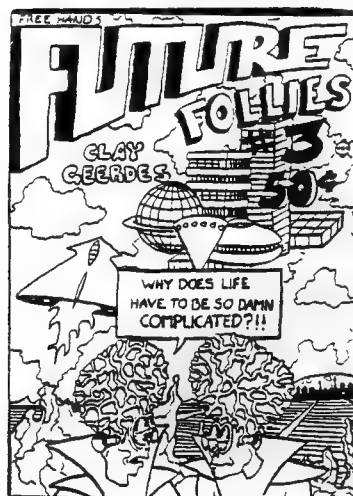
it's predictability and repetitive sight gags, we are a long way from the mad world of Bob Clampett in WACKYLAND or even COAL BLACK AND DE SEBBEN DWARFS. Actually, you couldn't even do the type of race cartoon Clampett did these days. Bob told me that Blacks always loved his cartoons and told him so, but in the post Civil Rights U. S., it became impossible to poke fun at them and the result was that they disappeared from the cartoons for a long time. Clampett loved satire and he would put in anything that he felt fit. He liked sexual humor and he would put that in, too. He said he always put in a lot of things, because he knew the censors would take out something, but not everything, so they did, but he wound up with a better cartoon. Animation is and will always be a team effort. No one is going to draw the thousands of cells it takes to make a cartoon or feature. The guys on Termite Terrace who worked with Bob had a good time at their work. There was creative competition, but there was close friendship, too, and everytime I saw Bob show his slides and talk about the old days at a convention he spoke of his gang with affection. That's what Bob was doing when I met him. He had put together a slide show on the history of animation and he was touring campuses with it. I booked him into the University of California in Berkeley and we did Animation Day in 1975. This event had good effects on the academy; it stimulated future animation events like Chuck Jones workshop a few years after, not to mention a repeat of Bob's show at the U. C. Medical Center in San Francisco. Bob was always a hit at a convention. His cartoons were an upper. Sody Clampett, his wife, was always with him, a warm, wonderful lady, who ran the cartoons and helped time the program as Bob gave his talk, a good partner. A memorial service was held for Bob on May 8, 1984, at the Church of the Hills. It was conducted by Dr. Gene Emmet Clark. Len Maltin and Tom Feinstein spoke at the service. Bob's marker is at Forest Lawn in the Hollywood Hills. He is one of the great elder statesmen of living comic art, and, while we mourn his loss deeply on a personal level, we know there are millions of people out there turning on their television sets to see this funny little yellow bird look up and say, "I tawt I taw a putty tat." Most of them don't know Bob Clampett's name, but all of them, like you and me, will always have a part of him deep in their hearts.

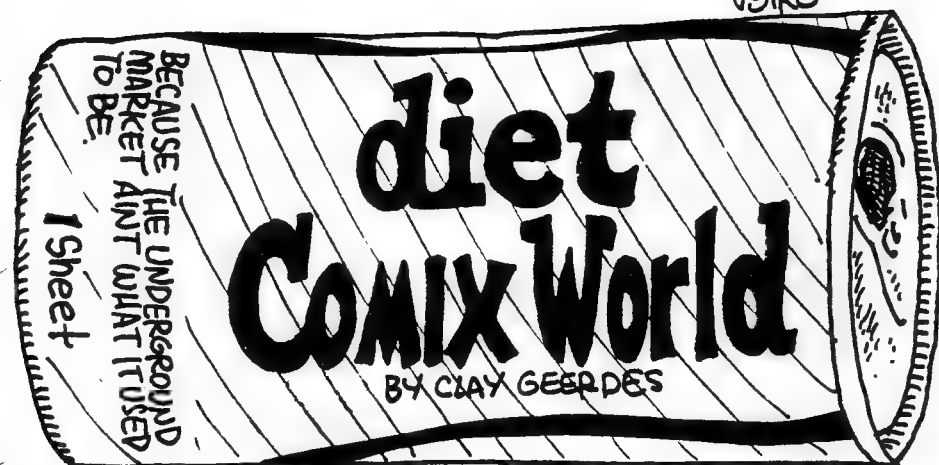
-CLAY GEERDES
Berkeley, California
May 18, 1984





NEWAVES: Matt Feazell has a pair of new ones: CYNICALMAN 10 and STUPID BOY 2. 25/stamp each from him, Box 5803, Raleigh, N C 27650.* Minis have infiltrated the high school set in Minnesota and you can get some even if you are an adult (on the other hand, since these boys are not adults, you need an age statement from them if you trade your x-rates, so think accordingly. GARDEN COMICS 1 is 40 cents and DR. DISGUSTING 1 is 50 cents from Randy Paske, 656 Birch Lane, Gilbert, MN 55741.* THE COMPLETE SACKER is now available from John Howard and inside he confesses to being from Austin, TX. Get a SACKER from 3454-R Lansdowne Dr., Lexington, KY 40502.* My latest minis are Free Hand's FREE FOLLIES 3, and WEIRD DENTIST 1 (Miller cover, Randy Clark B.C., and innards by me). 50/stamp each from CW.* MUMBLES 3 is \$2.71 from John E., POB 7243, Wichita, KS 67218. 36 pages, 8 1/2 x 11, including an interview between John E and Clay Geerdes that will enlighten all.* BRAIN BAT is \$1 pp from Xex Graphix, POB 240611, Memphis, TN 38124. CRAZY MEN 3 is 75 pp.* Tom Roberts will send you a free copy of ANTI-SOCIAL JR. Send a 37 cent stamp. 1270 W. Ardmore, Chicago, IL 60660. He says his third full-size issue is in the works.* SKINBOY FIGHTS BACK is \$1.50 from Jim Williams, 1418 SE 29th, Portland, ORE 97214. Jim says he'll be down in San Diego partying with us at the big con June 28- Jul 1 at the Hotel San Diego. If you come down, we meet for breakfast in the hotel dining room at 9. Join us.* M. Honeycutt has XCAVATE. 50/stamp. POB 240131, Memphis, TN 38124.* CASUAL CASUAL 11 is \$1/37 st from Peter Dako, 536 Richmond St. West, Toronto, Ont., Canada M5V 1Y4.* RAW 6 out.* You can get a free copy of the COMIC BLOCK from Pastime Productions, POB 19818, Portland, ORE 97219.* Lots of Newave ads and comments in FANDOM TIMES. \$1 from 18129 136th, Apt B, Nunica MI 49448.* JOURNEY 9 and CEREBUS 61 now on sale.* I'll be at Creation Con in San Francisco at the Golden Gateway, June 2, 1984. Keep on drawing. C.G.





COMIX WORLD 234. July 1984. © Clay Geerdes, Box 7081, Berkeley, CA 94707. All Rights Reserved. Logo by Bob Vojtko. Bob is a newwave success story. Just sold his first cartoon to the SATURDAY EVENING POST. Congrats, Bob.* Top right is Clay Geerdes, bottom: David Miller. The unknown chromannikin appeared at the Union Street Fair. Below are the Hernandez Brothers who do LOVE AND ROCKETS. If you're here at the San Diego Con, you can meet them in person. Nice guys.* Yes, I saw STAR TREK 3. I grew up with those actors & still have the same affection for them I always had. Never care much about the plots. I would like to see a more interesting villain next time though. The Klingons are too easy, too plastic, too boring, way too nasty to be credible. Anyone with the intelligence to handle a space ship would be lightyears beyond those grunts in ST3, so let's have a little THOUGHT next time, Okay?* New WEIRDO 10 and WIMMEN'S 9 at Last Gasp table. With a new editor--Peter Bagge--maybe WEIRDO will improve, be less nepotic, maybe. Great cover, but innards never grabbed me. Very boring Crumb tale.* New CW mini-comix include BABYFAT 43, GUN & BOAT 2(Caslor), VAMPIRE VIGNETTES 7 (Oliver). 50/stamp from CW. COMIX WAVE 19 is \$1.54 pp. C.G.





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PLUGS: CARTOON BRUT 2 is 50/st from John E, POB 7243, Wichita, KS 67218. DALE LUCIANO has 3 dadazines: 50/st ea from him, 6932 E Rosewood St., Tuscon, AZ. Dale has done a survey of the Newave scene which will appear in COMICS JOURNAL 94.* TALES OF JERRY 3 is \$3 pp (regular ug size) from Jane Oliver, POB 1051, Guerneville, CA 95446.* Talking dogs and robots in DALGODA 1. Have to confess liking this book. Good art and story.* NEIL THE HORSE 7, NORMALMAN 3, JOURNEY 10, and CEREBUS (still the top Aardvark on the scene) all on sale at your dealer's.* EL VIBORA 54 and MAKOKI 16 from J. M. Berengueur, Plaza Beatas 3, Barcelona, Spain. Panel from MAKOKI above IRON MOOSE. \$5 each should do it. The IRON MOOSE cover is by Brad Foster, but I've no other data on the mag. Next issue perhaps.* Another Dave Stevens Betty Page poster. \$2 from most dealers. Color.* I'll have coverage of San Diego Con next issue.* Comic Fair in Erlangen, Germany, June 21-24. I might have gone, but got the information too late. SURFACE MAIL takes three months, guys!* Info on KOPPY AWARDS, write David Craven, 1903 Maxwell, Ames, IA 50010.* This year's total Sleaze award to Berni Wrightson for "The Potty's Over" in EPIC 25 (August, 1984). Where is the Adults Only note on that mag, Marvel? Shel Dorf's last San Diego Con. Thanks for all, Shel. -Clay Geerdes



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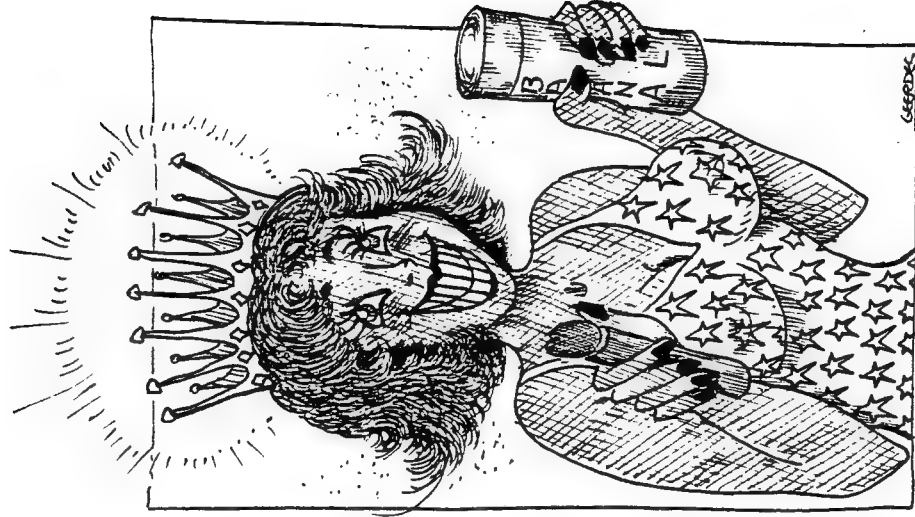
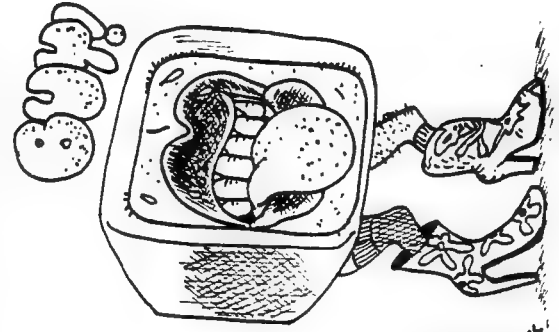


COMIX WORLD 235. August, 1984. © Clay Geerdes, POB 7081, Berkeley, CA 94707. All Rights Reserved. Guy Colwell making the rounds with his paintings this summer. You can see them at the San Francisco Arts Festival, August 1-5, out at Fort Mason, at La Peña in Berkeley, August 6-31. Guy, author of the Inner City Romance Comic series, embodies the sixties experience in his paintings, a man with a unique style; check out the show.* Who got the jump on the Olympics but Iowa's Kurt Wilken with his NZ LITTLE KNOWN OLYMPIC SPORTS. Some very funny gags. 11 pp from 1411 Wilson, Ames, IOWA 50010.* What do I like about the minis? The gross, zany, spontaneous natural quality of the art appeals to me; the minis are not overly embellished or rendered, not "finished" at all in a technical sense. I guess it's that fast rough quality I like most, but I might answer the question differently tomorrow. It is through comics that we maintain our link with childhood, our continuity with the imagination of our culture. But \$14 bucks to get into Disneyland! It's true. I was down there a couple of days ago and that's what they wanted. Just to get in the gate. \$5 for a hamburger at the hotel coffee shop. Greed everywhere. Smog and money. All those acres of stinking asphalt. No illusions here. Mickey Mice cost high. Walt would turn over in his grave if he knew how the poor have been phased out.* Hey, if you're into high school minis (no adults only hogwash), drop an SASE to Randy Paske, 656 Birch Lane, Gilbert, MN 55741. Send a buck and he'll send you a few. Find out how the new generation thinks.* I got this in the mail, "What is this art all about anyway? What is it for? If it doesn't say something, what good is it? If it negates rather than affirms human value-- well? I can accept art for its own sake, but that is not the reality of comic art, which is inherently didactic, built on plot, character and action, it always makes a point--if violent, it says violence is the way to deal with life's problems. If it mixes sex with violence, it advocates violent sex. Sometimes animal behavior is funny and sometimes it isn't. In the real



world, no bird or mouse is a match for a hungry cat. Actually, after eating Jerry the mouse, Tom Cat would be gassed at the old Pound. Them's tough words. You violence advocates in the Kentucky mafia gonna sit still for that? Well, I gotta go to Nebraska sometime in October; I always seem to be there for the opening of the football season. It's shopping mall culture, not real life at all, rather synthetic life. People shop where the air is filtered and cooled, where they can listen to imitation music played on machines that are color-coded by people who can't read a note; Lincoln is run by an agri-business power structure which controls everything. There is no dissent. Football games are actually piped into the Hinky-Dinky stores and senior citizens cafeterias and nobody even protests that bullshit--you'd better like football or else. Once a year I sneak into town, visit my mother at her condo at the edge of town, then jet back to California and reassume my life.* See that little Holman character down there listening to some real music? Earphones are like defence against muzak and I think half the people in Berkeley are wearing them around these days. Anyway, some of you cartoonists out there send me some little characters with your own style stamped on them; help me spice up this newsletter a bit this year. No backgrounds.* Oh, my new one (with Par Holman's inks and one assist by John Howard) is ANOTHER LI'L BOOK OF BIG TITS. 50/stamp. C.G.

Turns out Miss America has a body. And she gets fired for it. Why? You can't make any money off the plain unadorned body, not if you're a corporate advertiser. You need that covered up body, erased from all reality by artificial chemicals and materials; by make-up and style. Who's the hypocrite here? Who is really making all the bucks off Miss America's face and body? Not the magazine that ran nudes of her. That's a one shot, nothing much in that for anyone, but a lot of companies had Miss America lined up to pitch their products and all good moral Americans know that Miss America doesn't have a body; she's not even allowed to date all year, just smile for the cameras and hold out the junkola. What's truly hypocritical and fraudulent is that Miss America is not for sale. You don't buy her; you buy the product.



she's pushing, be it a Revlon Lipstick or a Jantzen swimsuit. That's what bugs corporate America--you can't make anything off a naked Miss America. Penthouse just picked a lot of pockets by defusing the Miss America mystique.

Women should be applauding. It's not Penthouse that is doing it to Miss America. She already did it to herself. It's not degrading to appear nude; it's degrading to appear and be nothing but an extension of some useless product. It's degrading to participate in a scam that rips off millions of women by making them feel they are inferior because they don't have the standard-sized body required by the contest rules. It's degrading to watch this series of yearly contests that truly degrade and rip off young women who are not yet old enough to decide for themselves whether they want to participate in the public auction block which is the modern beauty contest. These contest people are such liars and hypocrites--if the body wasn't what it was all about, then you would see all kinds of women up there, fat, thin, freckled, bald, etc. The body is all they care about and the physical requirements of the contests far transcend any other qualifications. If you haven't that body, noone cares if you can sing a disco song in tune or play a violin solo. If you haven't got those sloping shoulders and that vaseline smile, no one cares what your hobbies are--face it, folks, the contest is a meat market and the meat must look thus and so for the rich buyer. Beauty contests feed into the corporate market structure--women as living mannikins. Women participate in those contests for the money and the opportunity to meet prospective wealthy husbands; the rest is bullshit and we all know it. They make chumps out of all their nonstandard sisters who are conned into buying products they are told will help them measure up to the beauty queens. You ask a woman, "does Miss America make you feel insecure?" and she says, "not really, there are only a handful of women who look like that." Yes, but that handful is given special treatment and rewarded with a lot of goodies for

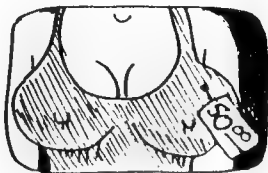
exploiting everyone else and no one seems to ask why this should be and why it should be allowed to continue.

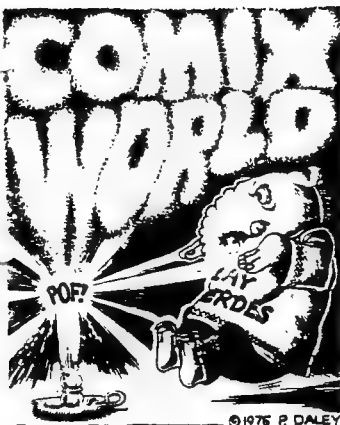
You know, I frequently hear around Berkeley how Playboy and the other men's mags exploit women by using them as sex objects, but in those mags there is nothing but the model, showing off her body in various poses designed to stimulate sexual activity; those women are just what they are; models hired to show their sex. They are not trying to con anyone into buying lipstick or hair conditioner or bust pads or some bedsheets (I always have to laugh at the Macy's ads, because there is never any reason for that model to be in that bed, but she is always there--isn't the suggestion being made that she is for sale, that she comes with the bed? Isn't that what the buyer is supposed to think in the darkness of his own mind? Of course, it is.); simply, there is no deception being practiced in a man's mag; those photo fantasy spreads are what they are, titillation, nothing more; but a diet Pepsi ad on the tube, that is something else again--think there isn't a lot of suggestive sexual innuendo going on there? Think that's a straw that model is sucking? Think all those quick peeks at bare flesh are accidental? Don't you think if you drink diet Pepsi, you'll get laid more often? Don't you get an erection, guys, just passing the diet-Pepsi section in the grocery store? Hell, that run of diet-Pepsi ads is a lot more erotic and stimulating than a few grainy shots of Miss America in the buff any day.

You have to laugh at this whole mock royalty trip anyway. If she was a real queen, they couldn't take away her crown. Since they can arbitrarily rip it off her when she doesn't lick the right boots, she's not queen in fact, but in fiction only. In fact, she is nothing but a front for a group of corporations who get to take turns

selling their product in association with her All American image. Her image now tarnished, they'll simply toss her away and replace her with the runner-up, who is, as one dull wit said, "luckily black, too." Just think, if some hot nudes of the Democratic Vice-Presidential candidate were to be found, Diane Feinstein would be back in the running. Beauty contests or political contests, we're talking high-level manipulation, exploitation of the numbnuts masses who believe the manufactured "news" they see on t-v is what is really going on in this country.

What's happened is that Guccione just stole the goose that laid the golden egg and the corporate giant is mad. You have to imagine Hefner being envious, too; after all what are a soap opera star and a 50s teen star compared to Miss Clean America? It's a game, you know, the whole men's mag trip, like frat boys chalking one up on their walls when they score, only Guccione and Hefner and the guys play it on an international level. Big points for celebrity nudes. Hef was ahead in August when he had Terry Moore playing with herself in Playboy, but Guccione now pulls into the lead with this Miss America coup. What next guys? Dolly Parton? Miss Universe? You know why celebrity nudity is such a big deal, don't you? Makes the ordinary nerd feel superior. She sees Jackie O's boobs in SCREW and she says, hey, I've got better boobs than that and she walks tall that week. Some other nerd sees that quick shot of Richard Gere's schlong in American Gigolo and he says, hey, my wang's bigger'n that, and he walks tall all week. It's understandable since we live in a time when the rich have so much more than the rest of us and they show it off all the time on t-v and most ordinary people know they are never going to have anything like what those rich folks take for granted, so they have to have small things to compensate, little symbolic pleasures like hearing about some tycoon who has a fleet of Polls Poyces, but can't get it up. Papers like the NATIONAL ENQUIRER and the STAR have made a fortune on giving the little guy the satisfaction of knowing the dirt about the rich. Who was it who said, "whether you're rich or poor, it's always nice to have money?"





©1976 P. DALEY

For nearly a decade now, Harvey Pekar has been living an illustrated life in the pages of his homegrown comic book, *AMERICAN SPLENDOR*. Question is: is it a life worth illustrating? Well, sometimes, and in some parts, but not all the time and certainly not in all parts. The latest issue, the 9th, is always depressing, frequently a total bore, and only about 10% interesting (a story about two Jews who find out that the minor aspects of human existence do more to wreck a relationship than any major ideas held in common). Well, I've

praised Pekar's writing in past issues of *CW* and I still consider him a talent, but I think he's been in Cleveland way too long, that he's burned out there and ought to move on. I realize, of course, that this would involve giving up many things (perhaps some of those good ol' 78s), but a writer either moves on or he stagnates, repeats himself ad infinitum, and burns out. In some ways, Pekar has been to underground or regional comic books what Sherwood Anderson was to the early American short story; be a shame to see him fail to realize his potential.

-Clay Geerdes

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what were those women doing out there standing around waving their arms? Sexism? And could we enjoy the performance of the piece? Not with that stupid clod introjecting his dumb remarks every few bars. T-v announcers, like radio, never seem to know when to shut up. Hey, you can hardly see the HOLLYWOOD sign for the smog. And those folks are going to be competing in that air soon. I notice they went to commercial during the national anthem; there's patriotism for you. The sponsors are brokerage firms, car companies, fast food chains. I haven't heard so much freeze-dried music since I used to go to Wesleyan football games when I was in high. These opening ceremonies are like the world's longest half-time show. What would it be like to be one of 96 trombonists anyway? I mean, would anyone know if you just faked it? Jeez, a whole field of jazzercise going on out there. Aerobic hip. I can smell the sweat from here.

6 FRIDAY, AUGUST 3, 1984 THE DAILY CALIFORNIAN

Darkness & Light

By S.E. BINGHAM

Jim Pinkoski had his day in court this week, a little over a month after he terrorized the local branch of the Bank of America. He was sentenced to three years probation and he faces the possibility of having to reimburse local merchants for losses they suffered when the Berkeley police closed off the corner of Telegraph and Durant.

The street was closed because Pinkoski had locked himself in the conference room of the B of A with a loaded .25 caliber Barretta revolver and refused to come out until he was granted a press conference.

He used the press conference to explain his plan to restructure the U.S. banking system which has, he says, become a game that is "too sick, too weird, and too all-powerfully terrible" to be left alone any longer.

He says the problem is that this country has thousands of banks and each bank takes a cut out of the money it processes. So if there were fewer banks the price of transferring money would be lower.

In the limiting case, which is the one he wants to see, there would be only one bank. This generic bank would thus contain all of the money in circulation — or, to use Pinkoski's terminology, all of the numbers on computer tape.

The example that Pinkoski uses to explain himself is this: Suppose you want to buy a house. Under present circumstances you must go to a bank, borrow money in the form of a mortgage and pay it to the seller of the house. The seller then turns around and deposits the money in his bank, which, things being what they are, is probably a different bank. So your bank has lent out money and another bank has borrowed money. Your bank then saddles you with a heavy repayment schedule and the other bank relends the money to someone else.

But, says Pinkoski, if there were only one bank, the seller of your house would have put the money right back where you got it from, and that single bank would not have to strong-arm you to get its money back.

And not only that, but because the "unibank" would always get its money back, it wouldn't be afraid to loan it out. Anybody, says Pinkoski, would be able to get money to build a home and the bank would never have to foreclose on anyone, unless the managers of the bank were to backslide into their old greedy habits.

In that case, Pinkoski says, we'd be free to throw them out. The managers of this bank would be elected officials.

Pinkoski makes his living as a fantasy cartoonist, so he's willing to admit that this is a utopian idea. Still, he says, nothing is impossible, and the only major difficulty he sees in implementing his program lies in convincing bankers to give up their livelihood. "But it's our money," he says, "and we can do what we want with it."

"He's full of crap," says Roger Crane from the economics department at

BRIGHT IDEAS

by Jim Pinkoski



UC Berkeley. Canada, according to Crane, has only three or four banks (which, relative to the 18,000 in the United States, is the same as one bank) and their mortgage rates are as high as our own. The same is true of England.

So, Crane says, "If his theory is true it doesn't work in practice." It is always possible, Crane added, to legislate low interest rates (the way the Russians do) but since you still need some method of allocating resources this just amounts to renaming the problem.

In any case, Crane says, he hasn't found any reason to argue with the "old tradition of having more competition to hold down interest rates."

But what about Pinkoski's claim that a single bank would be more willing to lend and slower to foreclose? "Sure," Crane said, "it would be great for borrowers, you'd never have to pay it back. Why not borrow money for cocaine?"

Sounds utopian to me.

COMIX WORLD 236, September, 1984. © CLAY GEERDES, Box 7081, Berkeley, CA 94707. All Rights Reserved. Subs: \$6 or 24 issues.* logo by Pat Daley. She is a fine illustrator who lives in Chicago.* Do a movie logo: BATTLEFIELD EARTH MOVIE LOGO CONTEST, POB 2690, A.A., CAL 90078.* WHITE CANE 2 (mini) 25/stamp from Tim Fay, 729 Kimball ST NE, Fridley, MN 55432-1603.* NEIL THE HORSE 8, JOURNEY 12, CEREBUS 64, and ORMALMAN 4 from Aardvark-Vanaheim.* WEIRD NUTRITION 1 & 2 (covers by Holman and Valentino) are 50/stamp from CW.* AMERICAN SPLENDOR 9 is \$2.75. Available at Comics & Comix in Berkeley, Telly near Haste. C.G.

Blues Singer Big Mama Thornton, 57

Los Angeles

Willie Mae (Big Mama) Thornton, whose gritty renditions of "Hound Dog" and "Ball and Chain" inspired Elvis Presley and Janis Joplin, is dead at 57, a mortuary official said yesterday.

Thornton was found Wednesday evening dead of a heart attack at the Los Angeles boarding house where she lived, said Clint Ball, vice president of the Conner-Johnson Mortuary.

"Her death was not a surprise," San Francisco Blues Festival producer Tom Mazzolini said in a telephone interview. "She's been very weak."

"She was a large, robust woman, and when she came to the blues festival in 1979, she had skinny legs, skinny arms, a protruding belly and she could barely walk," Mazzolini said.

But, he added, "once she got to the stage and sat down, she played with such a tenderness, with such feeling and sensitivity. You knew this was a woman who had been through so much and apparently was visibly not well but was singing her heart out."

Born Dec. 11, 1926, in Montgomery, Ala., Thornton was the daughter of a minister and a church singer.

From 1941 to 1948 she toured the south with Sammy Green's Hot Harlem Review, working as a singer, dancer and comedienne. She drew her nickname from her girth. Her musical inspirations were Bessie Smith, Ma Rainey and Memphis Minnie, three blues giants of the 1920s and 1930s.

Thornton settled in Houston in 1948 and made her first records in 1950 for Peacock Records. During the '50s she toured with Johnny Otis' Rhythm & Blues Caravan.

Associated Press



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San Francisco Chronicle

Singing the Blues at Big Mama's Funeral

BY CAROL MCGRAW
LOS ANGELES TIMES

Hollywood

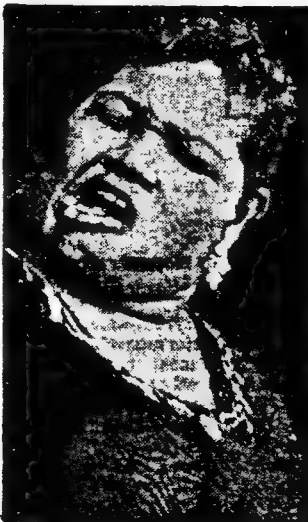
"Honey, you got to live the blues to sing 'em."

They were stuffing \$10 bills and personal checks into the pockets of Johnnie Otis' black and white robe.

"Money to help bury Mama," as one elderly man said, as he patted the famous bandleader-turned-preacher on the shoulder. "It was a beautiful service."

Big Mama Thornton, one of the last of the traditional Southern blues singers, was laid to rest Tuesday as she lived — with pain, laughter, music and the help of her friends.

Big Mama, who wrote Janis Joplin's hit "Ball and Chain" and who recorded "Hound Dog" in 1963 — before Elvis Presley — died here last week. Services were held at Conner Johnson Mortuary and burial was at Inglewood Memorial Park Cemetery.



Big Mama Thornton: she believed in God and the blues

Like many blues singers before her, she had little money when she died, but left a wealth of music and memories.

And everyone at the simple but poignant funeral seemed to have an "I remember Mama" story about the feisty and powerful singer who drank whiskey from the bottle while she played a mean game of dominoes — and who had a throaty, gutsy style of singing that sent chills up the spines of her audiences.

Pallbearer Terry DeRouen, a guitarist who said that he got his start with the singer's help, stood in the back of the chapel and surveyed the crowd of 200.

"Mama believed in God and the blues. In that order," he said quietly, before joining the other musicians turned pallbearers — Jeremiah Wright, Eldridge Hall and O. B. Wright — for their entrance into the chapel.

Otis, who discovered Willie Mae Thornton in the 1940s in Houston, said that three years ago she asked him to speak at her funeral when she died.

"She told me to make it short and make 'em smile," Otis said. "So smile and rejoice."

He recounted a story about how Big Mama always liked to wear men's suits, Western hats and cowboy boots. However, he finally persuaded her to wear an evening gown for her performance at Harlem's famed Apollo Theater. "She came on stage, kicked up her legs

and there were those Texas boots."

In a more somber vein he said

"Mama always told me that the blues were more important than having money. She told me: 'Artist are artists and businessmen are businessmen. But the trouble is the artists' money stays in the businessmen's hands.'"

Mourners nodded their head in agreement. "Tell 'em, Otis," several called out. "That's the truth."

Big Mama's professional and personal life was a roller coaster. While she received acclaim within blues circles for the song "Hound Dog," it was Elvis Presley who made the song popular.

It always seemed to happen like that in her life, Otis said, noting she persevered in spite of the fact that she was often on the losing end — whether it was legal hassles involving her songs, or the cirrhosis that finally killed her.

Otis implored the mourner: "Don't waste your sorrow on Big Mama; she's free. Don't feel sorry for Big Mama. There's no more illness. No more pain. No more suffering in a society where the color of skin was more important than the quality of your talent. Thank God she's free in the arms of the Saviour."

Big Mama died broke. Chris Strachwitz said on his KPFA show that the Southern California Blues Society put up the bread for the funeral. If you'd like to contribute for a headstone for her, send checks to her sister Mattie Fields, c/o Betty Miller, 9000 Fairview Avenue, San Gabriel, California 91775. I have to confess to being a longtime fan of Big Mama. She's singing "Ball and Chain" on my headphones while I write this, a song most of you oldtimers associate with Janis Joplin and the Avalon Ballroom. I took the pictures above during one of Big Mama's last appearances (She played Ashkenaz in Berkeley in 1983). Can't find the photos I took at Fillmore back in 1968, but I remember that night well. I was near the side of the stage where the steps were and in those days you could still get right in close. When Big Mama finished up with "Hound Dog" she came down those steps in a golden evening gown, smiling and high from the energy of the crowd. It was a privilege to see her. Remember, it wasn't until the sixties and the ballroom scene in the Bay Area that black performers were widely seen by white audiences. The blacks influenced all the white stars (Jefferson Airplane was named for Blind Lemon Jefferson), but it was the white bands that got the bookings (lots of books on this, Gleason's JEFFERSON AIRPLANE, Marcus' MYSTERY TRAIN, Leroi Jones' BLUES PEOPLE). As sick as she was during that final show, Big Mama's voice was still as rich and beautiful as it was when she first sang in the choir as a girl. So long, Big Mama, no more ball or chain.

C. G. 9/84

Casual Casual

LEAGUE - 12

CASUAL CASUAL 12.
\$1.37. OZ, 32pp.
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Richmond St West
Toronto M5V 1Y4.

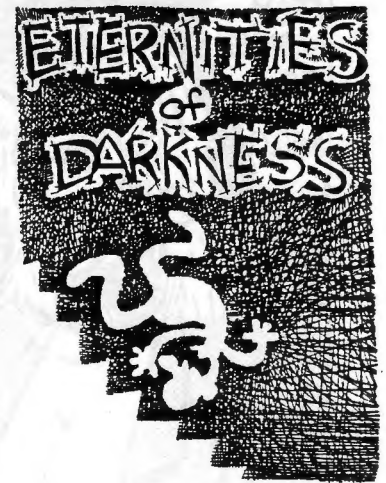


COMIX WORLD 237, Oct. 1984, © Clay Geerdes, Box 7081, Berkeley, CA 94707. All Rights Reserved. Logo by Doug "Captain Saucer" Holversion.* Subs: \$6 for 24, \$11 for 48.* Far Sided Gary Larson was at Cody's in Berkeley on Sept. 21, signing his latest collection of weirdness.* Dave Sim, whose popular CEREBUS is up to issue 66, signed autographs at Comics & Comix in Berkeley on Sept. 28. New books from Aardvark Vanaheim include the 2d issue of FLAMING CARROT, JOURNEY 13, and MS. TREE 10.* Pacific Comics not publishing for a couple of months. Some of the artists are looking for new publishers.* MOONSTONE 4 is mostly a fanzine. Info from Ross Riahala, 807 Hawthorne St. Cloquet, MN 55770. DR FLUSH & DOUGHNUT KID 2 - 50/ST from Ross, C.G.

RANDOM RAP: Well, I think we have seen the last Miss Black America for awhile. Miss Utah is in the driver's seat now & you can bet she is as far from Cheryl Williams as Utah is from Georgia. Those folks are not taking any chances this time. The only nude photos of her were probably taken before she was three months old. Really, guys, is there anything more boring than a beauty pageant, more degrading to women? I saw a DALLAS re-run recently where a pair of rednecks force J. R.'s MISS TEXAS wife to humiliate herself by putting on her bathing suit and singing "People". Great satire there and the writers may not have known it at the time. I'm sure everyone thought it was terrible when it happened to Sue Ellen, yet millions of folks watch the various t-v pageants where it happens for real and they consider this entertainment.* Ever notice the close similarity between a Ronald Reagan Press Conference and a hemorrhoid ad?* I keep hearing about pornography in the papers and on the talk shows, so it must be close to election time. The best way to ensure the expansion of porn is to repress it, not to legitimize it. You can charge X dollars for something in a local theater, but X plus bucks when that item is only available under the counter. Porn always peaks under repression (remember the reign of Victorian Regina 1837-1903). Depression American porn was whimsical, satirical, little 8-pagers imitating pop

strip characters like Blondie and Dick Tracy. Today we're experiencing some strange hybrid porn in movies like BOLERO, a film which could never have played a neighborhood theater pre-DEEP THROAT. I mean think about it: Here's a guy licking honey off Bo's tits in a family theater and nary a picket on the street, while across town at Berkeley's last adult theater the Women Against Porn wanted to close the place down because Candy Samples was there doing a live strip. How hypocritical can our town get? Well, The Mitchell Bros, who owned the Cinema threw in the towel and sold the theater to Allen Washon who is going to turn it into another Art house (which means yawning imports with subtitles). People have really weird ideas, you know, they think that a porn store next door is going to bring down the neighborhood, bring in a lot of sleazy types, yet the biggest crime neighborhood in this town is the South Campus and what is there is not a porn store, but a University campus. Logically, we ought to 86 U-C, then we'd have the crime problem solved, yeah. We'd also have the housing shortage solved and dumps that are rented to students for \$500 a month would go back to the \$50 they are worth.* Got a few more plugs here: WORKER POET 6 is \$1.37 from Mike Hill, RD 4 Glenn Drive Rd., Franklin, PA 16323.* INKSPOTS airmail is \$5.50/sea \$4.* TV is 75/stamp from John E, POB 7243, Wichita, KS 67218.* HYSTERICAL HISTORY is 50/50 post from John Hay, 9429 Silverthorne Dr., Lake Park, FLA 33402.* CURISTIK COMIKS is 50/stamp from Ed DeVore, RD 7 Bx 86, Meadville, PA 16335.* VISION, B & H/50/st CW.





THE MYSTERIOUS BRAIN BOY!!



©Foolbert Sturgeon. 1984.

COMIX: GAY COMIX 5 on the stands.* There's EL VIBORA 56-57, nice fat summer special. Two panels right above. \$10 will probably get you that from J. M. Berengueur, Plaza Beatas 3, Barcelona, SPAIN. MAKOKI 17 is a porn special. Same price. Adults only on all ug & most newave comix, so send an age statement with your first order. The Spanish ugs are into sex, violence, bondage, social satire, & spontaneous weirdness. EL VIBORA is about twice the size of an issue of HEAVY METAL and always a good buy.* ETERNITIES OF DARKNESS is by Steve Willis. Published by Dale Luciano, it sells for 75/stamp. 6932 E. Rosewood St., Tuscon, AZ 85710.* Pleasantly funny is Greg Guler's first ug from Steeldragon Press (POB 7253, Powderhorn STA, MPLS, MN 55407. \$2.25 pp)--CAPTAIN PHIL AND THE INTERGALACTIC SPACE PALS. The good Captain reminds me of Mr. Rogers and Don Winslow. 24 pp, color cover.* After a hiatus, Larry Gonick's new volume (7) of THE CARTOON HISTORY OF THE UNIVERSE is on sale for \$2. This one is "All About Athens." Also from

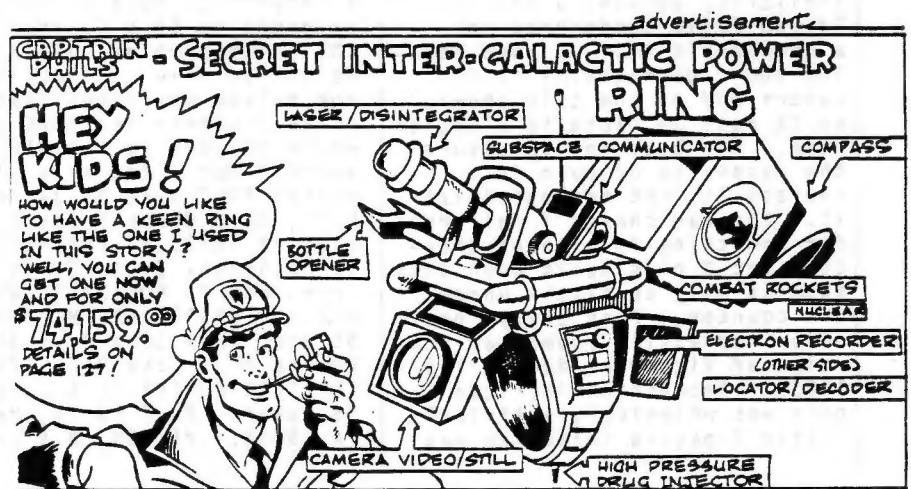
Rip Off Press is FEELGOOD FUNNIES 2 by Foolbert Sturgeon (a dumb pseudonym, but a funny book with a parody of Tarzan and Jane which must have the Burroughs family winning. \$2. -C.G.



©Larry Gonick. 1984



©Foolbert Sturgeon. 1984.



©GREG GULER. 1984

CLAY GEERDES' COMIXWORLD



COMIX WORLD 238 November 1984
 © Clay Geerdes, Box 7081, Berk CA 94707. All Rights Reserved.
 logo by Joe Zabel (a parody of apolitical me). Wave logo by Sam Hallmark. Subs: \$6 for 24. \$11 for 48.* On TV, only the faces change each season, and those not very much. It's guys saying, "Trust me." Truly horrible dialogue spoken by people you're glad you don't know. PAPER DULLS. Hard-boiled women selling their daughters to the machinery of make-up. "Don't want to be famous. I just want to be normal." "You're not alone; you've got me. You've got me all the way." Well, shades of MOMMIE, DEAREST. Musical rot to pollute the innocent ear. PARTNERS IN CRIME: the creep and the celebrity for the millionth time. CHARLEY'S ANGELS minus one. Loni and Wonder Woman as detectives, just the kind of folks who will blend in with the crown on a stake-out, huh? CAGNEY AND LACEY weren't bad enough, we need this rot? Most successful t-v scam of 1984 was the packaging and sale of t-v's errors as prime time entertainment--the Bloopers shows, see the celeb fall down and go boom.* I got around to reading Perry's book on the HAIGHT-ASHBURY: A HISTORY, well, it's not; it's the book one would expect from an editor of ROLLING STONE, a sketchy account of a particular group of people, some of whom happened to live in the Haight during the sixties, most of it taken from the RS files and old newspaper clippings. I found no evidence that Perry interviewed any of the principals recently. There is little or no background on many people and there is no history of the actual neighborhood at all--one

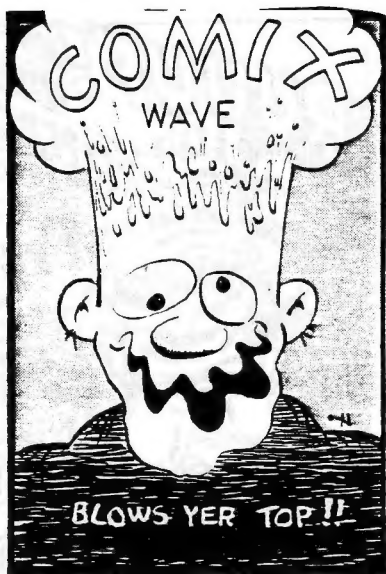
finds more about Haight and the old farms that used to be there in the 19th century written in Herb Caen's early books and in issues of the ORACLE. There is no bibliography. Perry doesn't seem to know what was up in the

Haight at the time the artists and artisans moved in; there was obviously a real estate scam in progress to get the property completely abandoned and all the merchants phased out so the various buildings could be condemned and the area redeveloped. When the Haight suddenly expanded into an art colony circa 1965-67, those plans were thwarted. Seems to me if Perry was into a history, he would have researched the area, the names of the streets and their origins, who owned the property, what kind of permits re-zoning, etc. were extant at the time of the subcultural shift. So what we have here is a very sketchy bit of reportage which focuses mainly on music with a token nod to art and other things. Two small paragraphs tossed in at the end on underground comix? Come on. We were all reading Crumb's HEAD COMIX in EVO and the other ug papers and we were reading Joel Beck's THE PROFIT and LENNY OF LAREDO and Joel Beck isn't even mentioned in the book. We were also into underground movies and there was an important scene known as Underground Cinema 12 at the Presidio Theater every Saturday night, always sold out; this is not mentioned at all by Perry (who quite simply focuses on dope and rock music). Also unmentioned, Dan O'Neill's ODD BODKINS, the Berkeley TRIBE, one of the best ug papers in the area in the late sixties, the names of people who did significant things like Jeff Berner who was a major influence in San Francisco State College's Experimental College concept in 1965. The gay scene is ignored: Hibiscus, Tajara, Sandy, and many of the other original Cockettes were a part of the Haight street scene; indeed, it was the loose life-style there that led to many gays coming out for the first time, the drag queens in particular. Western Front was acquired by Art and Jim Mitchell for their O'Farrell Theater. Along with their sex movies, they had movie parties on Tuesday nights; cost a nickel to get in, always a lively hip scene which included a lot of ug writers and cartoonists. Not mentioned by Perry at all. The token mention of



comix history in Perry (pp 290-91) is incorrect. Rip Off Press was not the principal publisher at that time: The Print Mint was. Crumb drew ZAP 1 in '67, the date is on the book. Crumb was not considered important enough to list in the index! Perry puts down Marshall McLuhan's scholarship (I had to laugh at that.) then makes statements like: "...peyote worship was common on the reservations (263)." What reservations? What indians? Perry lumps them all together as though those that lived in the Southwest and did use Peyote were the same as those who lived in the Midwest and never saw a cactus bud. Methinks McLuhan's UNDERSTANDING MEDIA will be around long after Perry's version of HAIGHT ASHBURY is gone.





The Dangers of Break Dancing

The International Chiropractors Association feels that it would be professionally remiss to refrain from warning the unsuspecting public that break dancing may result in weakness, nausea and general discomfort. One 25-year-old man even broke his neck, the association says.

"We recognize the artistic expression of break dancing. We want it to be a safe experience." To that end:

Don't do a head spin if you have a weak neck; try to avoid a movement called "the suicide"; and stop when you're in pain.



That's Steve Lafler's DOGBOY Konging it up on the front side. Oregonian Steve is in the Bay Area now and is throwing a shindig to celebrate DOGBOY 5 on Friday, the 28th of September at his pad on Page Street. The new issue takes on superheroes, but not to extreme; I mean we're not talking NORMALMAN here, just some fun and games wherein Dogboy gets bitten by a radioactive critter and becomes DR. MAINSTREAM. This one'll give you a GHOSTBUSTER flash. \$2 pp from Steve, 1280-A Page St., S.F. CALIF 94117.* I have a few copies of a nice Australian comic--FOX COMICS. I have #1 and #2 and this month you can have both for \$3.50 pp. I will have a few of #3 later and perhaps 4. These are B/w, 32 pp, and slightly smaller than standard comic book size. C.G.* Wildcat Press, Box 167, 48 Shattuck Square, Berkeley, CA 94704, has two minis: AHHRCH and CATS WITHOUT HATS (50/st) and two DZs, TRULY NEEDY and DESKTOP COMIX (75/st and \$1 St). Art by Bill Fitts.* If you missed ULTRA KLUTZ 1, you can get one from Jeff Nicholson, POB 3684, Chico, CA 95927, for \$1.75 pp. Standard ug, color cover.* Up in Seattle, the incredible SUSAN CATHERINE is having a show at the TWO BELLS TAVERN. Sept 24, 1984 through Oct 20, 2313 4th Avenue.* SASE to Vernon Grant for his RANGER READOUT newsletter. 131 Putnam Ave. Cambridge, MA 02139.* The end of the Rocketman story will be published by ECLIPSE. Ditto Aragones' GROO SPECIAL. NEXUS AND BADGER TO FIRST.* First is using back-up stories in GRIM JACK and other titles. Submit!* PROJECT ARTAUD, 401 Alabama St., S. F. CA 94110. featuring open studio weekends in October 1984. Send a stamp for their brochure. C.G.

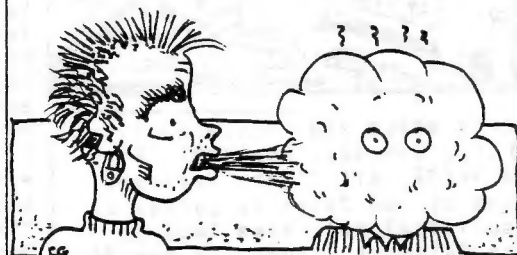


Q "WHY DID Picasso choose to go by his mother's maiden name?" A. Don't know. His own name was Pablo Diego Jose Francisco de Paula Juan Nepomuceno Maria de los Remedios Cipriano de la Santisima Trinidad Ruiz — plus Picasso.

OTHER VIEWS

You're tooling along in your ride, your mean machine, your wheels, your hot rod, and you have your speakers on high, blasting out Prince or Cindy Lauper and you think you're mr. cool himself, ultimate punko; meanwhile on the street, most of the people just see you as an insensitive clod with shitty musical taste, parading your ignorance along the main drag for everyone to laugh at. In your wraparound ghetto-blasters, you may think you're a hipster, but folks walking along trying to enjoy the evening just see you as noise pollution, a nerd calling attention to his terminally annoying uselessness.

-Nachdenker



Pot Causes Bad Breath

Habitual heavy pot smokers run the risk of respiratory illness. So say researchers at the Center for the Health Sciences of the University of California at Los Angeles, who tested 200 people who smoked more than two or three marijuana cigarettes a day for several years.

The study compared individuals who smoke only marijuana, those who smoke marijuana and tobacco and those who smoke neither. Results, after two years of research, show the heavy pot smokers had a significantly higher prevalence of coughs, phlegm production and lower respiratory tract illness than non-smokers.

The principal investigator, Dr. Donald P. Tashkin, professor of medicine at the UCLA School of Medicine, warned, "Even smoking one marijuana joint a day for two years causes abnormality of air passages and increases the effort necessary to breathe by nearly 25 percent."



THE WEEKEND started famously with a debate between Yippie and Yuppie — Abbie Hoffman and Jerry Rubin — at the Stone, a cavernous club in the hard heart of Bawdway. Abbie, now 47, and Jerry, 40 several times over, did not appear topless; they appeared rather embarrassed, these '60s radicals (and former buddies) who have changed identities. Jerry came onstage in neat suit, neat tie, neat shirt, carrying two big bottles of Perrier. He made a pitch for "entrepreneurial capitalism" and "changing the system from within," at which Abbie held his stomach and grimaced. The man seated next to me, Jonas C. Harschel, said he had entrusted his money to Stockbroker Jerry "and he made a bundle for me." Abbie said, "When I reached 47 I thought I'd acquire wisdom but I got hemorrhoids instead." Then he whooped "Know how a Yuppie spells relief? R-o-l-e-x!" He then threw a watch into a Cuisinart along with the keys to a Porsche, a handful of microchips and the intestines of a Cabbage Patch Doll. He brewed this into a "Yuppie Stew" as Jerry looked on bemused. If it was a debate, Abbie won. He is still one funny radical.